

NEW METHODS MAKE SCALE PRACTISING FUN

It's Playing a Lot of Games, but Games That Leave an Educational Mark on the Child's Mind.

"In teaching children the hard facts of music, study must be presented in the form most appreciated by the child mind. Without having the lessons degenerate into play hours, and yet to make them a pleasure to the child—this was the problem I sought to solve."

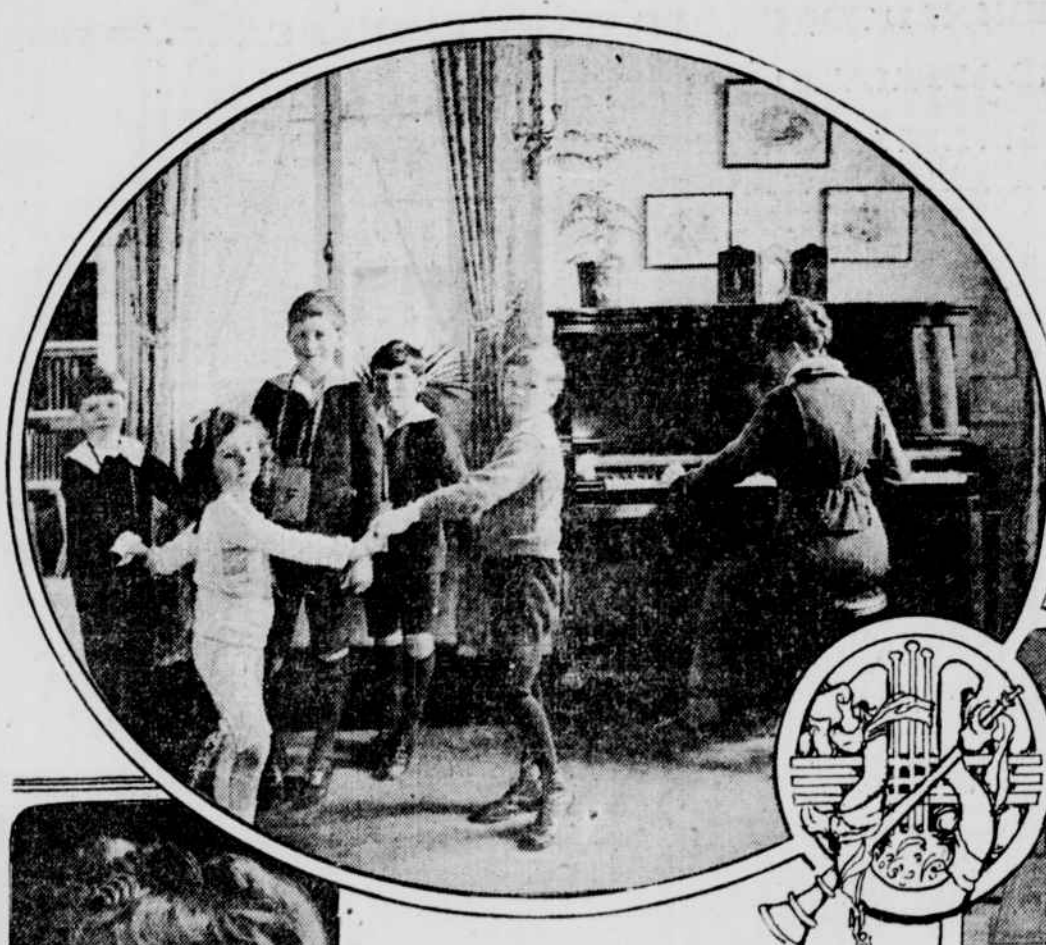
Mrs. Carrie Louise Dunning was explaining her original method of teaching music to children by making the drudgery a pleasure. "Methods of instruction which make it easy for the child have rightly been regarded as fakes by professional musicians, for many such methods have not produced correct musical results. They have amused the child, but have failed in the application of these facts to actual music. With this in mind, it was with fear and trembling that I ventured to explain the system to such musicians as Johanna Gadske, the Wagnerian soprano; Xavier Scharwenka, the piano pedagogue; Theodor Leschetizky, the teacher of Paderewski; Vladimir de Pachman, the Chopin player, and many others of like fame.

"To my great joy, every one endorsed the system and, strangely enough, pointed out that the fundamental musical facts were not only absolutely correct but were presented in a fascinating and interesting way. In fact, it was stated that such a system, especially in the teaching of children, would make the supervision of music study by the mother a great aid to the teacher and child."

Mrs. Dunning, a pleasant-faced, soft-spoken, alert woman, has done almost more than any other woman in America to systematize the teaching of music to children. Always interested in children and in music, she began to systematize her idea when her twin sons began the study of music. Such was her success that she was compelled to instruct other children and

and rules; songs providing relaxation and at the same time instruction in music itself were devised. "When we adults look over the field of music instruction and see what a mass of detailed facts is to be learned before we can form a basis for a proper understanding of music, we are dismayed. How, then, can the child be easily taught? The answer is, by taking one thing at a time, building the proper foundation for each fact and making the whole interesting. "What is the result? The pupils of such a method know all of these fundamental facts and can apply them properly. Children of kindergarten age know their notes from the top to the bottom of the staff, their keys and relationships, all of the chords. They can identify tones merely by hearing, they can transpose, write correct melodies, play at sight—in fact, do any of the thousand and one things which we have associated only with the professional musician.

Child Intelligent, Not Intellectual. "The child is specific, not general; is intelligent, not intellectual. Therefore, it is obvious that means which appeal to the child nature and mental capacity should be used to cultivate the love for music and, through that love, the desire to learn. Then by wise guidance the musical intelligence may be awakened naturally and spontaneously by appealing to the reason and understanding; and, as each thought is presented, an object lesson may be given with the symbols used in the game. A child expresses an abstract idea but poorly, but gives ready expression to an idea learned by means of an object lesson. Each subject is learned by leading up to a discovery, presented as a whole, then by dropping to the smallest detail, then by showing the relation of each detail to the whole.



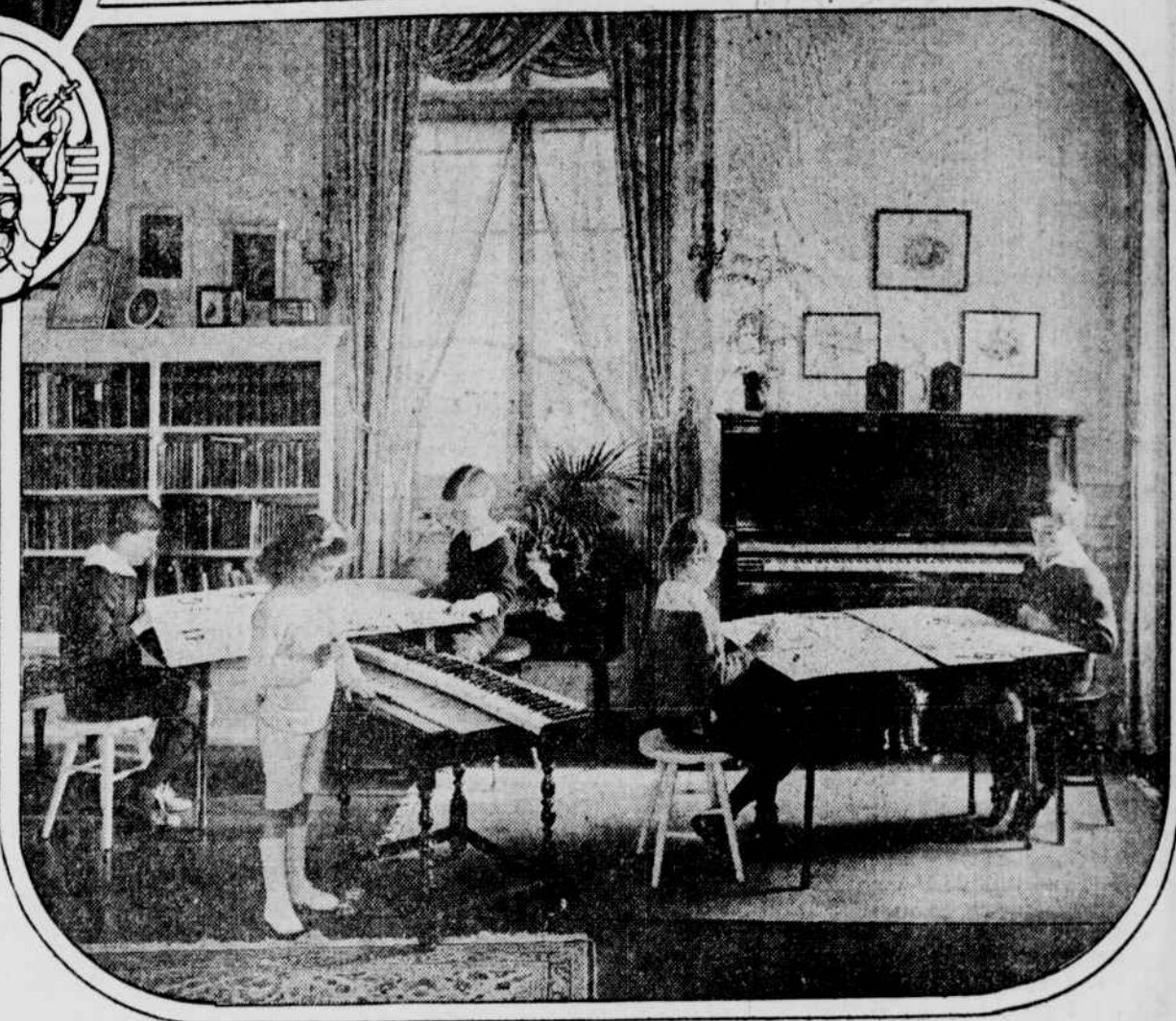
Mrs. Henry Phipps's Five Grandchildren Playing a Game, the Residue of Which Is Ear Training and a Knowledge of Composers.



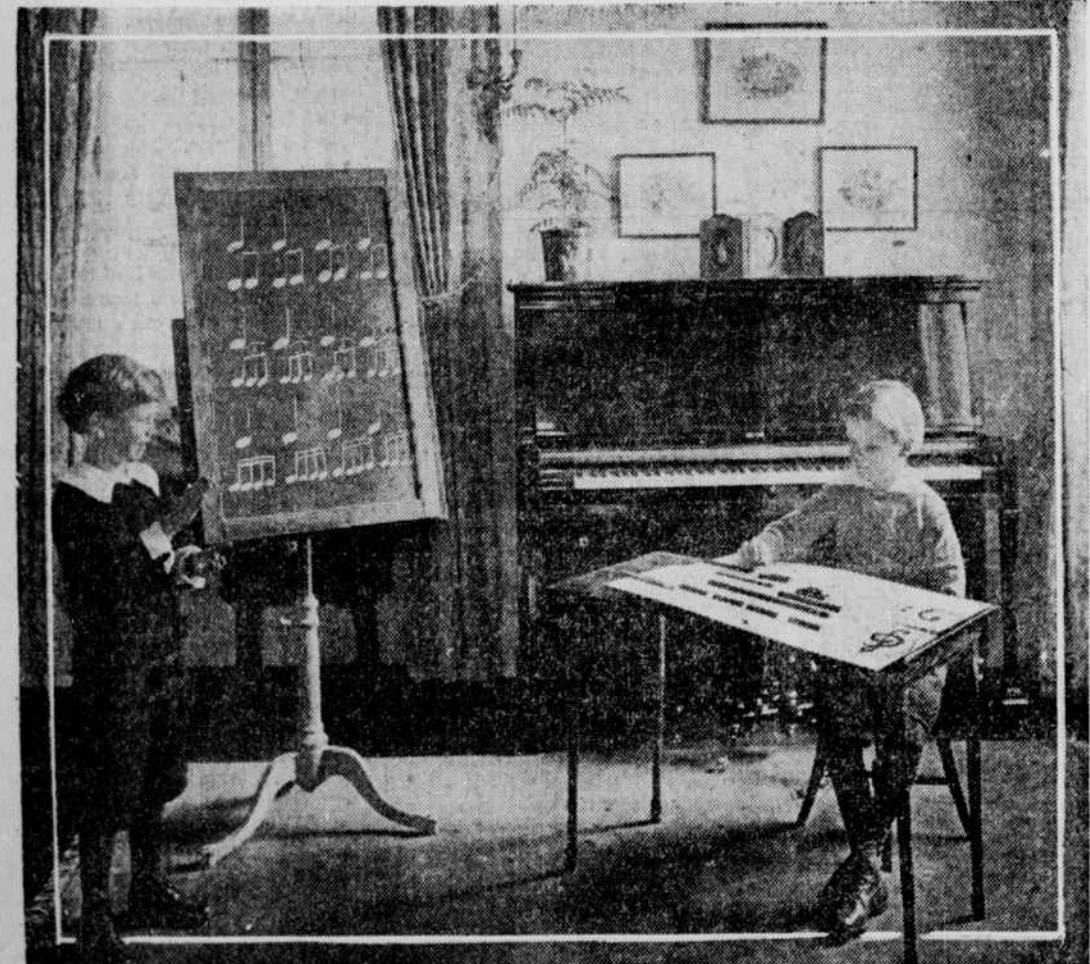
Mrs. Carrie Louise Dunning, Inventor of an Improved System of Music Study for Beginners.

woman toward music study a few years ago with the eager welcome accorded any one who has any light to shed on the problems of music education I am amazed. Aside from my classes I have more demands than I can fill for lectures before women's clubs, mothers' clubs and women's educational associations in all sections of the country. The demand for knowledge does not come from any one section. It is found in the Far West, in the East, in the South, wherever a few women get together.

"If our coming civilization is to depend on the facility with which our women absorb knowledge of things and methods along general lines, how much more must our future art life depend on women! In music study the average woman at home has been absolutely unable to help, because she has had no general understanding of what the teacher was trying to do, but with the awakening caused by the feminist movement all women, and mothers especially, have eagerly sought the knowledge of how to supervise what their children were doing.



Among the Children Who Enjoy the Method Are Diana (in White Jersey), Raymond and Winston Churchill Guest, of London, and Their Cousins, the Bradley-Martins—Playing Scales in Their Dunning Class in the Studio of Mrs. Bradley-Martin's Home at Westbury, L. I.



Howard Townsend Martin Clapping a Rhythm While H. Bradley Martin Builds It with Rhythm Sticks.

finally put her method in permanent form. Soon came demands from other cities for classes, and finally this demand became so great that Mrs. Dunning was unable to supply it. As a consequence she conceived the idea of teaching her system to teachers. The result has been that the Dunning system is now taught in almost every large city in the United States and in many cities of Europe.

Facts Taught by Games. "The problem which I first met with in devising a method of study to meet the demands of this century was that of placing myself in the state of mind to appreciate the mental attitude of the child. The second problem was to devise this method so that it would be scientifically correct and so that it would appeal also to the mature mind. Some of the facts were expressed in verse, since rhythmic forms are more easily retained than prose rules; games were invented which led inevitably from one point to the next and took away the drudgery of learning fact.

Drudgery Must Always Remain. "The average teacher of music lacks application, concentration and dispatch. Personally I learned the greatest lesson of my life in one short hour when I was studying with the great Leschetizky. He told me, after I had had years of instruction under some of the best masters of the world, that, although I was an adept with my fingers, I did not use my mental powers enough. The teachers, and mothers as well, need to know something of music and musicians, as well as technique. Fundamentally, mothers and teachers must remember that the right principle of teaching is to draw out the pupil, instead of trying to pour something into him. This will make the work more interesting and much more easy. Do not misunderstand me: There must always be drudgery in anything worth working for, but progressive teachers are bending their efforts toward making that drudgery a pleasure, by correct methods—a drudgery which has made study a penalty, and not a privilege, for the child.

System Aids Backward Children. "The value of a method in which correct principles are followed and real interest aroused in the child mind is

illustrated by the story of a young boy who was brought to me for study. He was a bright, handsome boy of about ten years, but he did not seem to have any idea of how to retain in his mind any of the objects he saw, or even the songs and games he played. Every method had been tried until he was brought to my classes as a last resort. I applied the usual methods, and there came a gradual awakening. "From September until the Christmas holidays we worked constantly, with such results that I received a call from his public school teacher, who wished to know whether this child was studying the Dunning system. On learning that he was she remarked: 'That explains the mystery. When he returned to school this fall we were compelled to put him for the third consecutive year in the same grade, but by the last of October he began to awaken, and has made such progress that we have transferred him to another grade.' Though the system is designed for normal children, yet it is of value to those whose mental faculties have not fully awakened.

"MUSICAL ALMONER" --- A UNIQUE VOCATION

By HARRYOT HOLT DEY Chosen by Edison, Mrs. Ilsen Goes About Dispensing Music and Inspiration to the Poor and Suffering.

THE job of being musical almoner to a great inventor is a field by itself in the great world of vocations for women. Thomas A. Edison's one fad—outside of inventing—is sending his favorite invention—the phonograph—into the faraway places where people are forgotten. And when he set about looking for some one to fill the position he selected a woman. Her name is Mrs. Ina Maud Ilsen, a Canadian by birth, and an all-the-world-round woman. Mrs. Ilsen has young eyes and white hair. When she comes to New York to seek an interview with the inventor she stops at the Hotel Seymour, in West 45th st.

"No, I'm not a demonstrator," she said. "There is nothing commercial about my work. I never sell, nor see any one who wishes to buy. I am an almoner. I carry music wherever I am sent for. I am to be had for the asking. I just give. Mr. Edison furnishes the bounty, and sends his love with it wherever it is wanted, whether it is down in the mountain districts of North Carolina or whether it is in a home for incurables, or to a prison, or to the hospital, or to the settlements, or to a collection of crippled children—no matter where it is, I go, and send on my big music box ahead of me, and then I give the music and a talk at the same time."

Of course, it is a novel vocation and not on the list. First thing you know you find yourself asking how she came to be the fortunate selection. Was she an old friend of the Edisons? Yes, she was a friend of the family, but it was not so much that, for any minute he said: 'You are the one I am looking for; I want you to go out into the country on a mission. I want you to carry my music to the ones who have little or nothing in their lives; I want it carried to the mountaineers, to the invalids, to the prisoners everywhere.' That is how Mrs. Ilsen became a musical almoner to the wizard of Orange. This was two years ago. Carries Encouragement with Music. "By profession," continued Mrs. Ilsen, "I am a trained nurse. But so strangely does life work out, it seems as if every experience of my life is needed in this work I am doing. And by the way, let me tell you, by way



Mrs. Ina Maud Ilsen, Musical Almoner for Thomas A. Edison.

of diverging from the subject in hand, that there is no profession in the world which fits a woman for every other work in the same degree that trained nursing does. You seem to acquire all the essentials for achievement in other lines. I could deliver a lecture on this subject alone. And, by the way, it is Mr. Edison's instruction that I shall carry the message of encouragement along with the music. My business is to inspire and to help, and I have had some wonderful experiences along this line."

The musical almoner also goes among women's clubs in small places, but not often. And she never refuses a call to the hospital, to the homes of the shut-ins everywhere. "I visited Auburn prison in October," she said, "and gave the music to the women in their department, and had it playing when the men marched through the halls. Not long ago when I was playing for the sick in a Southern hospital a woman in one of the wards beckoned me to her and told me of a little money she had saved in a stocking, and where it was hidden, and directed me to get it and keep it to repay in part for some of the pleasure she had had from the music. "One of the old tunes, 'Silver Threads

Among the Gold.' I think it was, had charmed her. When she heard that all she had to do to repay was to want to hear the same music again she fairly wept. For all the interesting experiences I have, I have also an interested auditor in the person of the inventor himself. I write them down as fast as they happen and turn them in every week in the nature of a report. One particular point I make in my talks to boys is the fact that Mr. Edison worked thirty-five years to perfect the instrument they now see and hear. That point never fails to register in the mind of a bright boy."

Mrs. Ilsen talks rapidly, but has a simple and straightforward way of telling things.

Villagers Listen to Caruso and Melba. "I don't suppose I could do so well," she admitted, "if my work were in the field of the cultured. I go where there is no money and where from appearances there seems to be no immediate likelihood of their being any. Certainly Melba and Caruso would be interested to see the kind of people who are wide-eyed with listening to their voices. There is absolutely no money in it for any one, only as the villagers use my services for a benefit. Now that Christmas is coming on I have engagements in various places and invitations to more places than I can possibly accept.

"Do I ever make them a present of a phonograph?" she repeated in answer to a question. "No, indeed, never. I give the music, the inspiration, the desire to be better, to learn more, perhaps to start a library, and I dare say I have more friends than any travelling agent in America, because my business is to dispense and to receive only the gratitude of the people in return. When I have that I know my work as a musical almoner has been well done."

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